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REVIEWS OF RECENT BOOKS

Despite the growing popular interest in rugs, especially the rich output of the Orient, there has been a singular lack of authoritative literature on this form of art product. Until a year ago there was practically no one work in the English language dealing directly with the subject of rugs, and students and buyers were forced to be content with such information as they could glean from newspaper and magazine articles. Under the category of Oriental carpets, it is true,

a few volumes of some importance were listed, but these, for the most part, were too expensive to be accessible to the general reader.

Those wishing to make a study, therefore, of the subject, will welcome the superb volume "Rugs, Oriental and Occidental, Antique and Modern," by Rosa Belle Holt, just issued by A. C. McClurg & Co. The work is in a special sense a handbook for ready reference, and pains have been taken to make it authoritative in every particular. As a specimen of sumptuous book-making it has had few superiors in recent years. The subject lent itself to rich treatment, and the publishers, in electing to use heavy deckle-edge paper for the letter-press and illuminate the volume with twelve beautiful reproductions in color of what may be termed representative or typical rugs, and other equally choice reproductions in half-tone, have followed a wise policy.

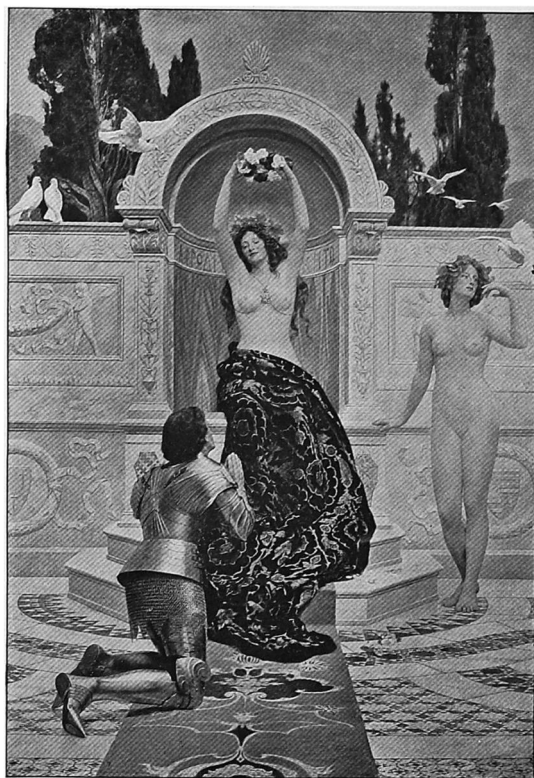
Apart, however, from any consideration of attractive-



THE MUSIC IN THE PINES
By George H. Boughton
From "Royal Academy Pictures"

ness, the special value of the book lies in its comprehensiveness and accuracy. The volume is in no sense a résumé of what has been printed before on the subject. The author has been a close student of her theme, as is evidenced by the bibliography which she appends to her work; but the existing literature on the subject has been supplemented with an intimate acquaintance with the best Oriental and Occidental rug products, and with information gleaned directly from rug dealers and rug-makers in various cities. What is more, she has told her story concisely and entertainingly.

She recounts the history of rug-making and the details of manufacture the world over, explaining lucidly the special characteristics of the products of Egypt, Persia, Turkey, India, Afghanistan, Beluchistan, China, the Caucasus, and other Oriental sources from which the West draws its rug supply, and discusses no less clearly and fully the rug-weaving industry of the Occident, particularly of Great Britain and the United States. Something of the interest that attaches to rug-making was set forth in a recent issue of *BRUSH & PENCIL*, and need not here be repeated. Suffice it to say, that the volume under review considers the subject in all its phases, and leaves little to be desired either by the student who wishes to trace the hidden meaning of



IN THE VENUSBERG
By John Collier
From "Royal Academy Pictures"

patterns and colors or the conditions under which the product is turned out, or by the purchaser who wishes a practical guide in the selection of rugs that are offered for sale in the western market.

The text is admirably enforced by the illustrations, since the rugs



THE NIMBLE GALLIARD
By J. Seymour Lucas
From "Royal Academy Pictures"

selected for reproduction have been chosen with the distinct purpose of giving the reader an idea of the colors and patterns of representative rugs that could not well be conveyed by words. The volume as a whole is the most satisfactory work yet published on the subject, and with all its elegance is issued to the public at a reasonable price.*

* See colored insert.

The Royal Academy does not present to the visitor a complete survey of the national art of the year in the sense that the British Museum offers a complete survey of British literature; but it does reflect, probably more accurately than any other institution, the tendency of the art which appeals to the greatest number. It is the privilege of the chosen few to attend the exhibitions of the Academy. "Royal Academy Pictures," however, published by Cassell & Co., gives the unprivileged many a fair and comprehensive idea of the wealth of pictorial art exhibited.

The reader is presented with the great majority of the more noteworthy works, and barring a short preface by M. H. Spielmann, the editor, and a few introductory notes, he is left to draw his own conclusions as to the quality of the pictures, and institute his own comparisons. A few of the leading pictures, of course—but only a few—are missing from the pages of the volume, through commercial considerations on the part of artists or owners of copyrights; but the publishers claim, and with justice, that they offer a Royal Academy in black-and-white, fairly and fully representative of the exhibition.

It is mainly upon portraiture and landscape that the great traditions of the British school rest, and though the "problem landscape" seems a little more obtruded than usual, the national traditions, generally speaking, are followed in this last exhibition of 1901 with the same devotion as in former years. The school of Constable is full of vigor. Marine painting shows some falling off in point of numbers, but many of the pictures displayed are works of unusual power.

The reproductions of paintings given in the volume are of exceptional quality, and scrupulous care has been taken to make the press-work as good as possible. This presentation of the Academy's exhibition by Cassell & Co. is decidedly superior to that of former years, and the book, simply a record of current British art, merits a place in the library of every connoisseur.

An especially delightful book in point of subject-matter, and no less charming as a specimen of the printer's art, is "Lady Lee, and Other Animal Stories," by Hermon Lee Ensign, published by A. C. McClurg & Co. The volume is made up of ten entertaining stories of animal life, which are calculated to have the same happy influence that "Black Beauty" has exerted for so many years.

The ethics of our relations to the lower animals have seldom had more forcible and practical exposition than from this humane and warm-hearted author. He talked and wrote much on the subject, and simple deeds of kindness and mercy were part of his daily life. He could not understand harshness or cruelty in others, particularly towards those defenseless creatures committed to our care. To him animals

were not merely our inferiors or our slaves—they were our companions, our friends, devoting themselves to us, dependent upon us for their lives and happiness, having feelings and interests not unlike our own, suffering from injustice, degraded by ill-treatment and brutality, responding to kindness and sympathy as human beings do. From this brief statement of the author's theory and practice, one may glean the whole tenor of the stories constituting "Lady Lee."

The volume is in no sense a purpose book, but the most casual



SHIELDING HIM BY HER SHADOW

By Max Klepper

From "Lady Lee, and Other Animal Stories"

Copyright, 1901, A. C. McClurg & Co.

perusal cannot fail to find between its lines the lesson of kindness and humanity that Mr. Ensign never lost an opportunity to impart. The ten stories here presented to the public were found, together with a mass of other documents, after the author's death, and their genial, healthful spirit, if not their literary quality, is sufficient excuse, if excuse were needed, for preserving them in book form.

The volume is charmingly illustrated in photogravure from original drawings by Max F. Klepper, J. Carter Beard, Jay Hambridge, and Will H. Drake. An appreciative memoir is supplied by Francis Fisher Browne.



THE OLD TEMPLE
By Hubert-Robert



Few of the mediæval towns of the Old World are more replete with memorials of the past, alike in masonry and on parchment, than the "Ancient Town of Bruges," and those who delight to trace the evolution of styles and tastes will find "The Story of Bruges," by Ernest Gilliat-Smith, published by the Macmillan Company, a volume of exceeding interest. The book is one of the most entertaining of the Mediæval Town Series published by this house.

The memorials of Bruges have been indited by the patience of the scribe in breviary and in charter-roll; they have been perpetuated by the art of the painter, in gold and glowing tones, in portrait and in altar-piece; they have been graven with an iron pen in wood and metal and stone; they have been handed down by word of mouth through countless centuries. The municipal rolls go back to the year 1280, from which time the public records are almost unbroken. There are buildings in Bruges which carry us back to the days of Baldwin Bras de Fer, perhaps to a still more remote period; four of the seven parish churches date from the twelve hundreds; the oldest of the civic monuments to at least 1280; and from this epoch until the close of the Middle Age almost every year is marked by the erection of stately edifices, of which very many have come down to us.

The antiquarian and the art lover, therefore, will naturally find a charm in the old town that is lacking in the newer and more pretentious cities, and a volume such as the one under review is little less than *vede mecum* for any one who wishes to explore the wealth of art and reminiscence with which the town abounds.

The book lays no claim to being a history, it is but a sketch, a suggestive outline. It gives an abundance of information, but what is of even more importance, it excites a desire for further research. The book, like previous volumes of the series, is beautifully illustrated with picturesque views and odds and ends of architectural detail.

A book of great importance to all students, be their line of interest history, science, literature, or art, is "Who's Who in America," for 1901 and 1902, edited by John W. Leonard, and published by A. N. Marquis & Co.

When the first edition of the work appeared in 1899, it presented itself as a new and untried experiment in the field of American book-making. It was the first book ever issued which claimed to be in any comprehensive degree a general biographical dictionary of noted American contemporaries. The compilation of such a work from the results of original research was obviously a task full of difficulties. The publishers, realizing that the value of the work would rest on its comprehensiveness and accuracy, spared no pains to make the book as complete as possible and to provide against the introduction of mistakes.

This second issue of the work is superior in every way to the first,

appearing as a bulky volume of over 1,300 pages, in which it is safe to say there are fewer errors than one would naturally expect in a work so pretentious. All the biographical sketches of the first volume have been verified and brought down to date, and the gross number of sketches has been increased by about one-third.

A few names that one might wish to find have been omitted, and some others that scarcely warrant appearance in the book are to be found in the pages. As a whole, however, the editor is to be commended for his good judgment, and for the fidelity with which he has striven to make the book a dignified and worthy book of reference. The work is unique in America, and its intrinsic worth merits a patronage that will insure its annual publication in new and revised editions.